



*Cage*

\*No 8049 = 96



*Bought with the income of  
the Scholfield bequests.*





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THE  
EVANGELICAL PSALMODIST:

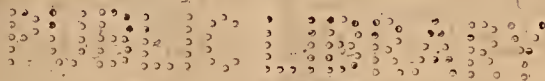
AN ORIGINAL WORK;

CONSISTING OF

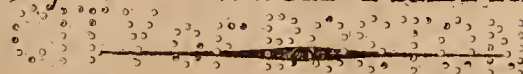
PLAIN TUNES, FUGES AND SET PIECES,

*IN THREE AND FOUR PARTS;*

SUITABLE FOR SCHOOLS AND SINGING SOCIETIES.



By WARWICK PALFRAY.



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PRINTED AT SALEM, BY JOSHUA CUSHING, FOR THE AUTHOR.

1802.

[Published according to Act of Congress.]

## TO THE PUBLIC.

THE Author of the following musical Compositions was led to the study of music more from inclination, than education. But having been often called to instruct in schools, and with some success, he was induced to add parts, and to correct such compositions as fell into his hands, in order to accommodate them to his own instructions. Being obliged to use measures not ordinarily found in psalm books, he ventured upon original composition; and, having given satisfaction, at the request of his friends he has ventured to offer the following compositions to the Public. He hopes they will prove as acceptable from the press, as they have been to his friends in the performance, and humbly submits them to the public judgment.

*Sept 10 1798*  
*Feb 16 1798*  
*921*




# A CONCISE INTRODUCTION TO THE ART OF SINGING.

THE Gamut, or Scale of Music, is the Lines and Spaces on which all Music is written. The Gamut in its present state comprises only seven original sounds; every eighth being considered the same as the first. Five of the sounds are whole tones, and two are semitones. The Gamut is divided into three parts, in three different cliffs, and marked with the seven first letters of the alphabet, in the following manner, viz.


## 1st. The Bass in the F Cliff.

*Letters. Notes. Names.*

*Cliff.* 


## 2d. The Counter in the C Cliff.

*Letters. Notes. Names.*

 *Cliff.*

## 3d. The Tenor or Treble in the G Cliff.

*Letters. Notes. Names.*

 *Cliff.*

The semitones are between B and C, or Mi, Fa; and E and F, or La, Fa.

It is considered unnecessary to add any directions in what manner learners should be taught the Gamut, as every Instructor of Music is presumed to have a favourite method of his own.

iv.

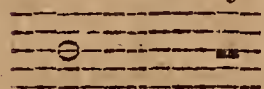
The note called *Mi* is the principal or governing note, which renders the following Table necessary to be well understood.

If B be natural,	Mi is on B.	If F be sharp,	Mi is on F.
If B be flat,	Mi is on E.	F and C sharp,	Mi is on C.
B and E flat,	Mi is on A.	F, C and G sharp,	Mi is on G.
B, E and A flat,	Mi is on D.	F, C, G and D sharp,	Mi is on D.
B, E, A and D flat,	Mi is on G.	F, C, G, D and A sharp,	Mi is on A.

The order of the notes above and below the *Mi* is as follows, viz. above it are *fa, sol, la, fa, sol, la*; and below it are *la, sol, fa, la, sol, fa*; after which *Mi* returns, either ascending or descending.

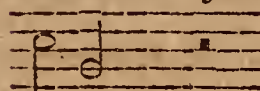
### Names and Proportions of the Notes and Rests.

*Semibreve.*      *Rest.*



The Semibreve is the longest note now in use; of which all others are only parts. The duration of its sound, and that of all other notes, is different in different modes of time.

*Minims.*      *Rest.*



The Minim is founded half as long as a Semibreve.

*Crotchets.*      *Rest.*



The Crotchet is half as long as the Minim; four are equal to a Semibreve.

*Quavers.*      *Rest.*



The Quaver is half as long as the Crotchet; eight are equal to a Semibreve.

*Semiquavers.*      *Rest.*



The Semiquaver is half as long as the Quaver; sixteen are equal to a Semibreve.

*Demisemiq'rs.*      *Rest.*



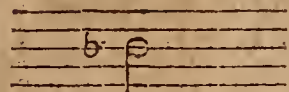
The Demisemi-quaver is half as long as the Semiquaver; thirty-two are equal to a Semibreve.

The Semibreve Rest is used as a bar rest: all the others are of the same length with their respective notes.



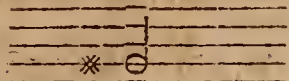
## Musical Characters-explained.

### Flat.



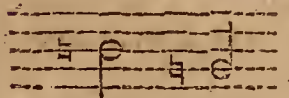
A Flat at the beginning of a tune governs the Mi: before a note it sinks it half a tone.

### Sharp.



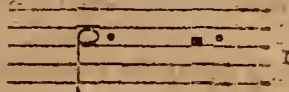
A Sharp also governs the Mi: before a note it raises it half a tone.

### Naturals.

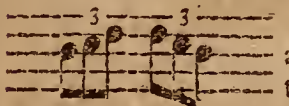


A Natural destroys the effect both of a flat and sharp, by restoring notes to their proper sounds.

### Point of Addition.



A Point of Addition, after a note or rest, makes it half as long again.



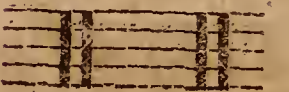
The figure 3, or point of diminution, placed as in the example, reduces the three notes to the time of two.

### Single Bars.



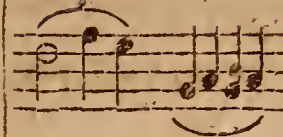
Single Bars divide the notes according to the time of the music.

### Double Bars.

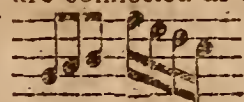


Double Bars are placed at the end of strains.

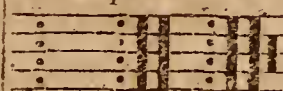
### Slurs.



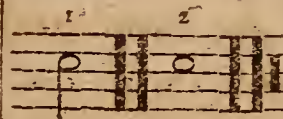
A Slur is drawn over or under such notes as are founded to one syllable; but when notes are connected as in the following example, viz. the slur is unnecessary.



### Repeat.

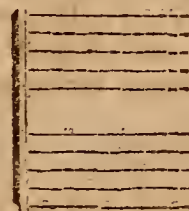


A Repeat is placed at the beginning of that part of a tune which is to be sung over again. The dots at the end of a tune, or before a double bar, direct the performer back to the repeat.



When a part of a tune is to be repeated, the note or notes under the figure 1 must be sung the first time, and under the 2 the second.

### Brace.

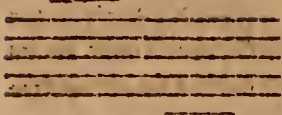


A Brace shows how many parts are to be performed together.

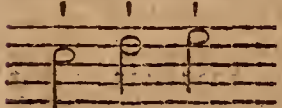
### Hold.



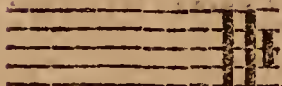
A Hold shows that the note over which it is placed may be sung as much longer than its real time as the leader of the performance pleases.

*Stave.*

A Stave is the five lines and spaces on which music is written; and when the notes extend beyond it, the short lines which are added are called ledger-lines.

*Marks of Distinction.*

Marks of Distinction are placed over notes which are to be sung distinctly and with emphasis.

*Clofe.*

A Clofe shows the end of a tune.

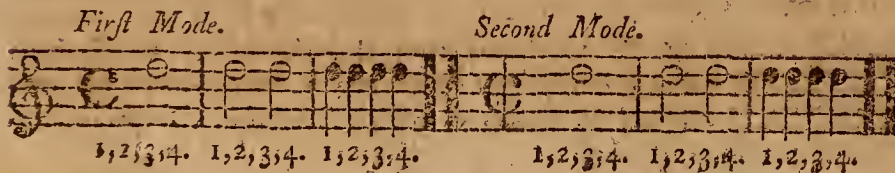
The *Trill*, the *Notes of Transition*, and the *Apogiatura*, are conceived to be more easily taught by example than precept by any teacher, and therefore are not explained.

## OF TIME.

THERE are three kinds of Time, viz. Common, Treble and Compound.

## Common Time

Has four Marks or Modes, viz.

*Third Mode.**Fourth Mode.*

The First Mode has one Semibreve, or other notes and rests equivalent, in a bar: the bar is performed in four seconds, two with the hand down, and two with it up.

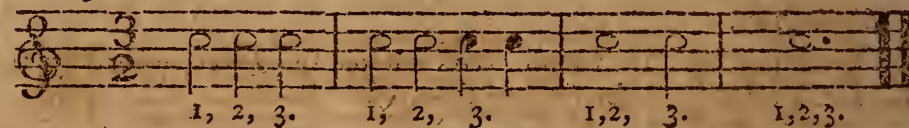
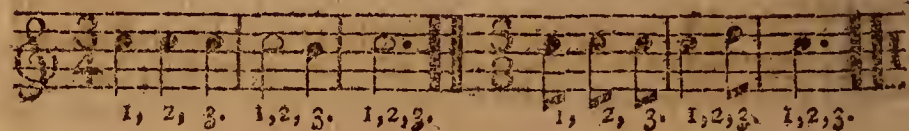
The Second Mode contains the same notes in a bar: the time is to be measured in the same manner, but is one quarter faster.

The Third Mode also contains the same notes in a bar, but is performed two seconds in a bar, one with the hand down, and one with it up.

The Fourth Mode has only one Minim in a bar, or other notes equal thereto: performed one fourth part faster than the third mode, and beat in the same manner.

## Treble Time

Has three Marks or Modes, viz.

*First Mode.**Second Mode.**Third Mode.*



The First Mode has three Minims in a bar, each minim founded a second of time; the two first to be sung with the hand down, and the last with it up.

The Second Mode has three Crotchets in a bar; the time is measured in the same manner, but one quarter faster than the foregoing mode.

The Third Mode has three Quavers in a bar; the time is to be measured with the hand like both the foregoing, but one quarter faster than the second mode.

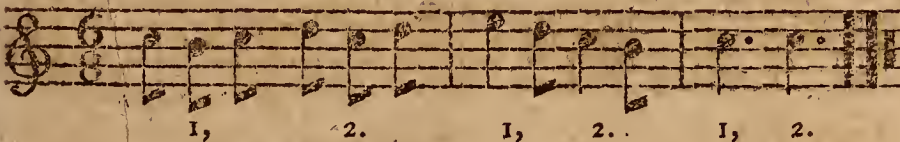
### Compound Time

Has two Marks or Modes, viz.

*First Mode.*



*Second Mode.*



The First Mode contains six Crotchets in a bar; three of which are to be founded with the hand down, and three with it up, in the time of two seconds.

The Second Mode has six Quavers in a bar, which are to be divided and sung in the same manner as the Crotchets in the foregoing mode, only a quarter faster.

What has been said before of the comparative difference of time in the several modes, is only meant to apply when no terms of direction are given; when such terms occur, each mode must be varied strictly according to their meaning.

### Of Accent.

Accent is chiefly intended for the Composer, and is designed to shew which parts of the bar are best adapted for emphatical words: and if words are well set, the music will seldom fail to be properly accented. In Common Time the first and third parts are emphatical; in Treble Time the first part only; and in Compound Time the first and fourth parts, &c. &c.

### Of Syncope or Syncopation.

What is meant by the above terms will be easier to be understood by the learner, from his instructor's performing such instances of the same as may occur in the course of his practical lessons, than in any other way; any explanation, therefore, is deemed superfluous.

## Of the Keys in Music.

There are but two Keys in Music, viz. the Major Key, which is cheerful, &c. and the Minor Key, which is mournful, &c. When the Key-Note (which is considered to be the last in the Bass) is the next above the Mi, the music is in the Major Key. When the last note in the Bass is the note next below the Mi, the music is in the Minor Key: the reason of which is, that in the former case a third

from the Key-Note will be a greater third, in the latter it will be a less third.

## EXAMPLES.

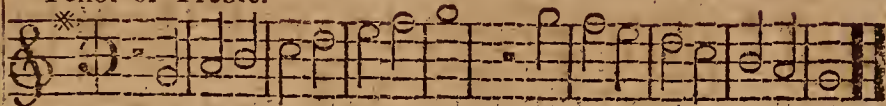
*Major Key.**Minor Key.*

N. B. A greater third contains a semitone more than a less third.

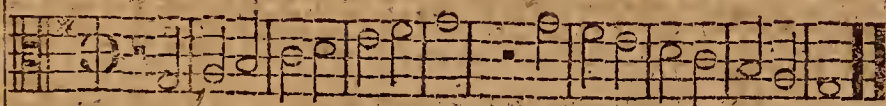
## Lessons for Tuning the Voice.

1st. *In the Major Key.*

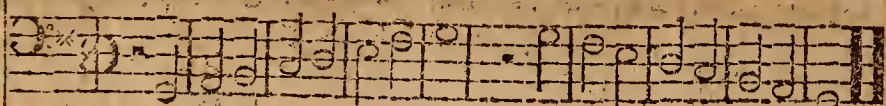
Tenor or Treble.



Counter.



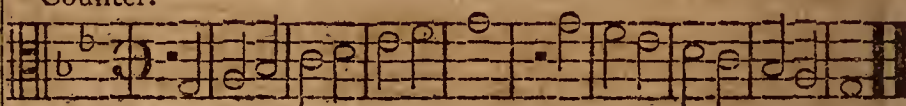
Bass.

2d. *In the Minor Key.*

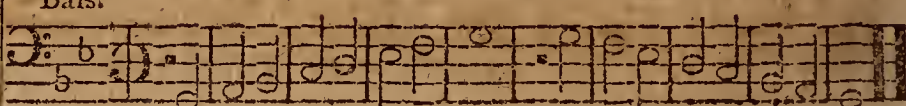
Tenor or Treble.



Counter.



Bass.



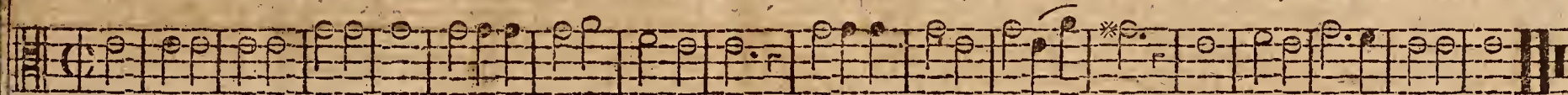
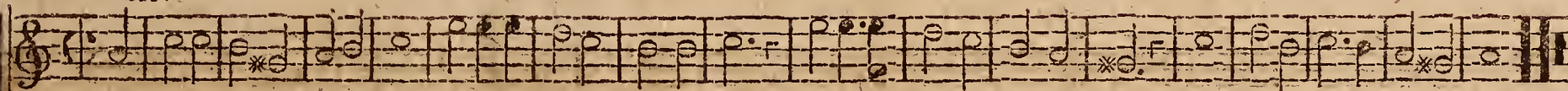


THE  
EVANGELICAL PSALMODIST.

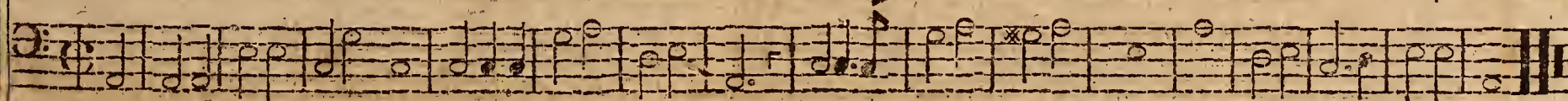
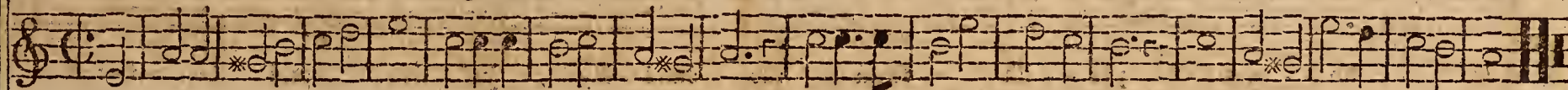
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Canaan. L. M.

Slow



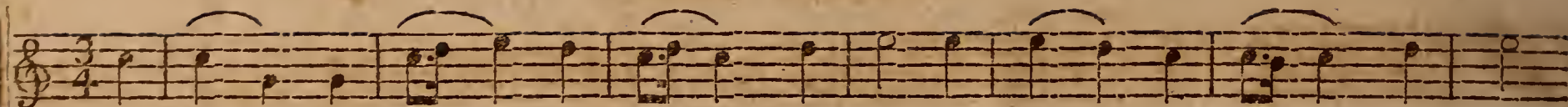
Come now, poor sinners, share a part, And give the blessed Christ your heart; Come, we will take you by the hand, Come, go with us to Canaan's land.



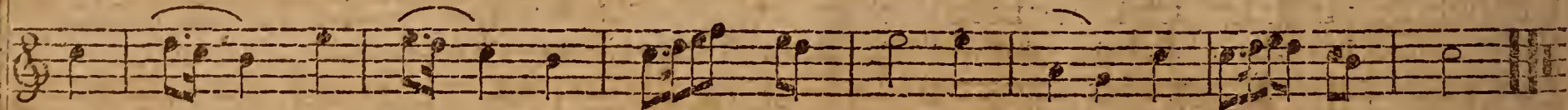
B



## Stability. C. M.



King - doms on firm foun - - - da - - tions stand, While vir - - tue finds re - ward,



And sin - - ners per - - ish from the land By jus - tice and the sword.





Ab - ba Fa - ther, God of love, Send thy blef - sing from a - bove; Light and life to

Kind - ly comfort all who mourn,

all im - part, Shine on each be - lieving heart.



## Request. Continued.

Musical score for 'Request. Continued.' featuring four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: 'Kindly comfort all who mourn, Into joy, into joy their sorrows turn.'

Kindly comfort all who mourn, Into joy, into joy their sorrows turn.

## Equity. L. M.

Musical score for 'Equity. L. M.' featuring four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: 'In reason's ear they all re-joice, And utter forth a glorious voice: For-'

In reason's ear they all re-joice, And utter forth a glorious voice: For-



# Equity. Continued.

13

ev - er sing - ing as they shine, The hand that made us is di - - - vine.

The musical score consists of two systems, each with a treble and bass staff. The first system includes a key signature of one sharp (F#) and a common time signature (C). The melody is written in the treble staff, and the bass line is in the bass staff. The lyrics are written below the first staff of each system. The second system continues the melody and bass line, with a repeat sign at the end.

## Deering. C. M.

Long as we live we'll bless thy name, Great King and God above: Our work and joy shall be the same, In the bright world above.

The musical score consists of two systems, each with a treble and bass staff. The first system includes a key signature of one sharp (F#) and a common time signature (C). The melody is written in the treble staff, and the bass line is in the bass staff. The lyrics are written below the first staff of each system. The second system continues the melody and bass line, with a repeat sign at the end.



## Deering. Continued.

The men who

Thy grace shall dwell up - on our tongues, And while our lips re - joice,

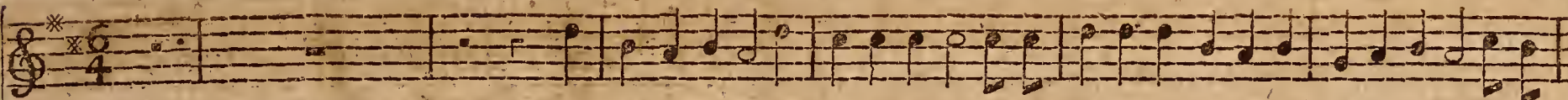
hear our sa - - cred songs, Shall join their cheer - ful voice, Shall join their cheer - ful voice.

F. Shall join their cheerful voice,

Shall join their cheer - ful voice, Shall join their cheer - ful voice.

Shall join their cheerful voice,





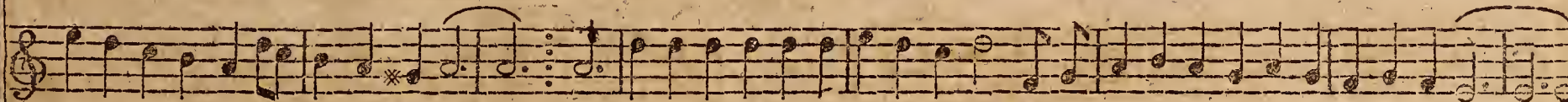
O come let us sing to the Lord a new song, And praise him to whom all praises belong! While we enter his temple with gladness and joy, Let a



He stilleth the waves of the boisterous sea, And the tumults of men, more outrageous than they: Thy goodness, O Lord, let the people confess, Whom



psalm of thanksgiving our voices employ! O come, to his name let us joyfully sing! For the Lord is a great and omnipotent King:

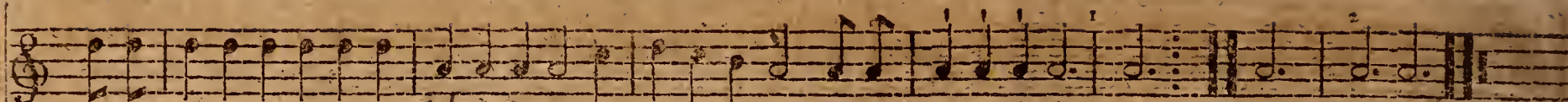


wars do not waste, nor proud tyrants oppress, And devoutly contemplate thy wonderful ways, Thou who turnest the fierceness of men to thy praise!

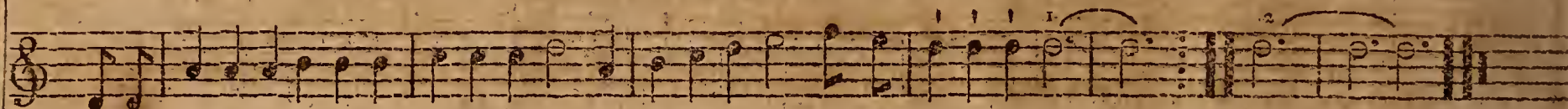




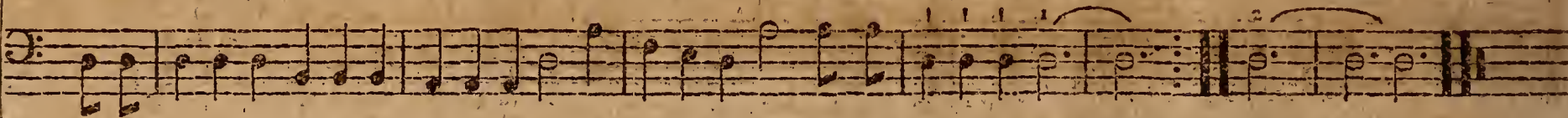
## Protection. Continued.



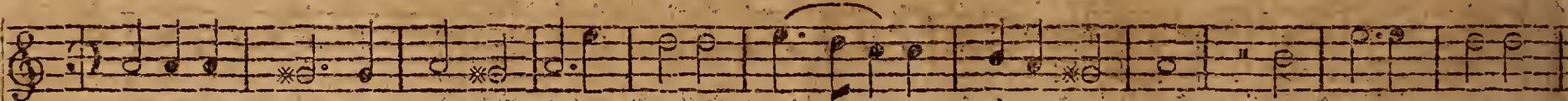
By his word were the heav'ns and the host of them made, And of the round world the foundation he laid. laid.



Then our lands in due season shall yield their increase, And the Lord give his people the blessings of peace. peace.



## Contrition. L. M.



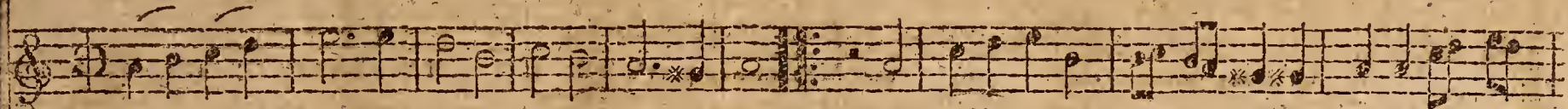
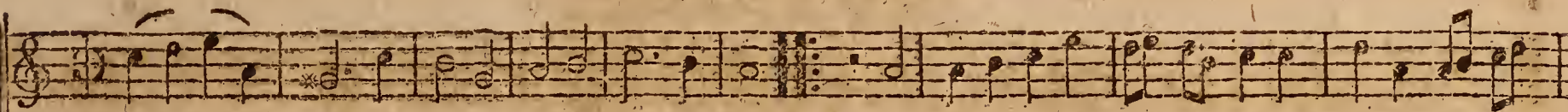
Death calls our friends, our neighbours, hence, And none resist the fa - - - tal dart; Con - ti - nual warnings



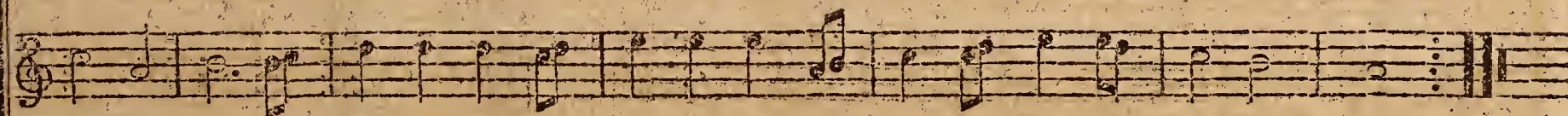
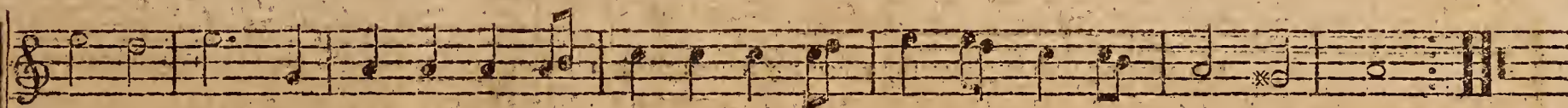
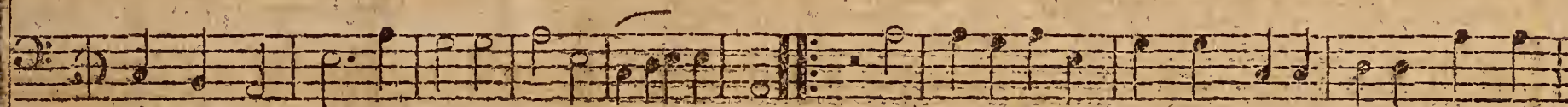


Contrition. Continued.

17



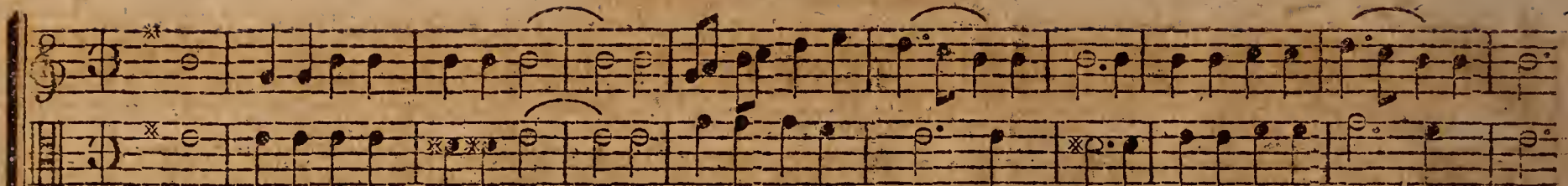
strike our sense—And shall they fail to reach our heart? That awful hour will soon appear, (swift on the wings of



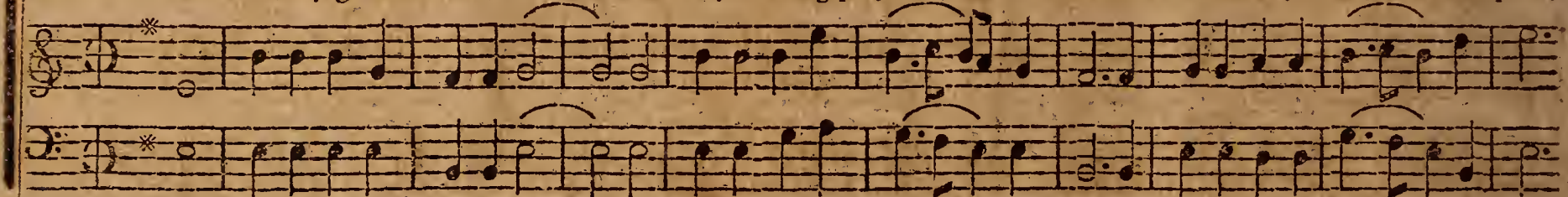
time it flies) When all that pains or pleases here, Shall vanish from our closing eyes.



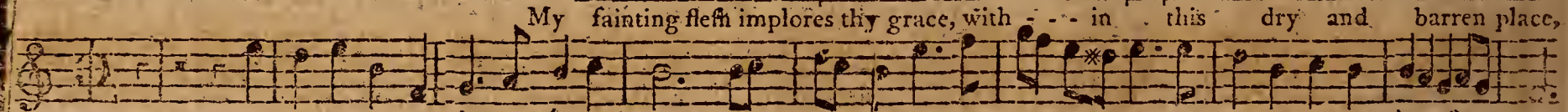




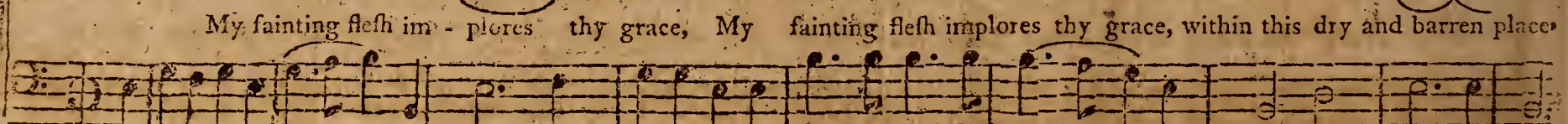
O God, my gracious God, to thee My morning pray'r shall of - fer'd be ; For thee my thirsty soul doth pant ;



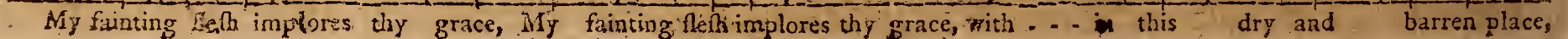
My fainting flesh implores thy grace, my fainting flesh implores thy grace, Within this dry and barren place,



My fainting flesh implores thy grace, with - - - in this dry and barren place,



My fainting flesh im - plores thy grace, My fainting flesh implores thy grace, within this dry and barren place,



My fainting flesh implores thy grace, My fainting flesh implores thy grace, with - - - in this dry and barren place,



Marblehead. Continued.

19

Where I refreshing waters want, Where I re - - - fresh - - - ing waters want.

Where I re - freshing wa - ters want.

Where I re - freshing waters want, Where I refreshing wa - ters want.

Where I refreshing waters want, refreshing waters want.

Gratitude. C. M.

O praise the Lord, our heav'nly King, Who makes the earth his care, Vi - fits the pastures ev - ry

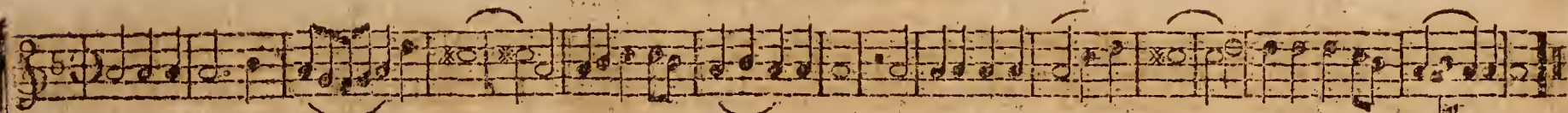


The musical score is arranged in two systems. Each system consists of a treble staff and a bass staff. The first system contains the first two lines of the song, and the second system contains the next two lines. The lyrics are printed below the staves, with some words appearing on the line between the two staves of a system.

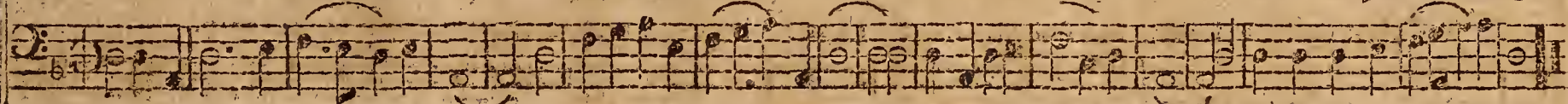
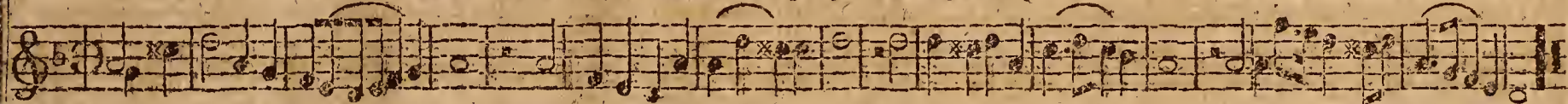
spring, And bids the grafs appear. The clouds, like rivers rais'd on high, Pour out at

his command, Their wat'ry blessings, wat'ry blessings, of the sky To cheer the thirsty land.





The God of love will sure indulge The flowing tear, the heaving sigh, When righteous persons fall around, When tender friends and kindred die:



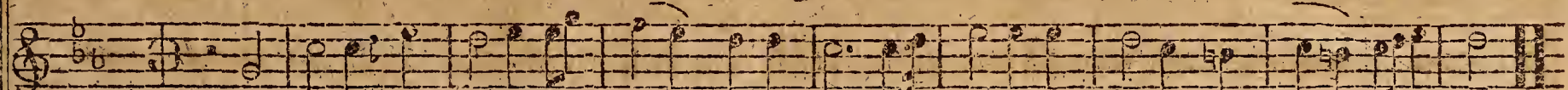
Adieu. (Words on the Death of a young Lady, by J. Story, Esq.)



1st VERSE. Adieu, gentle Maid! while meek Friendship deplores; In strains of despair, thine un - - timely decline,



2d VERSE. Thy virtues; matur'd in affection and grace, Which charm'd ev'ry care from Misfortune's lorn breast,

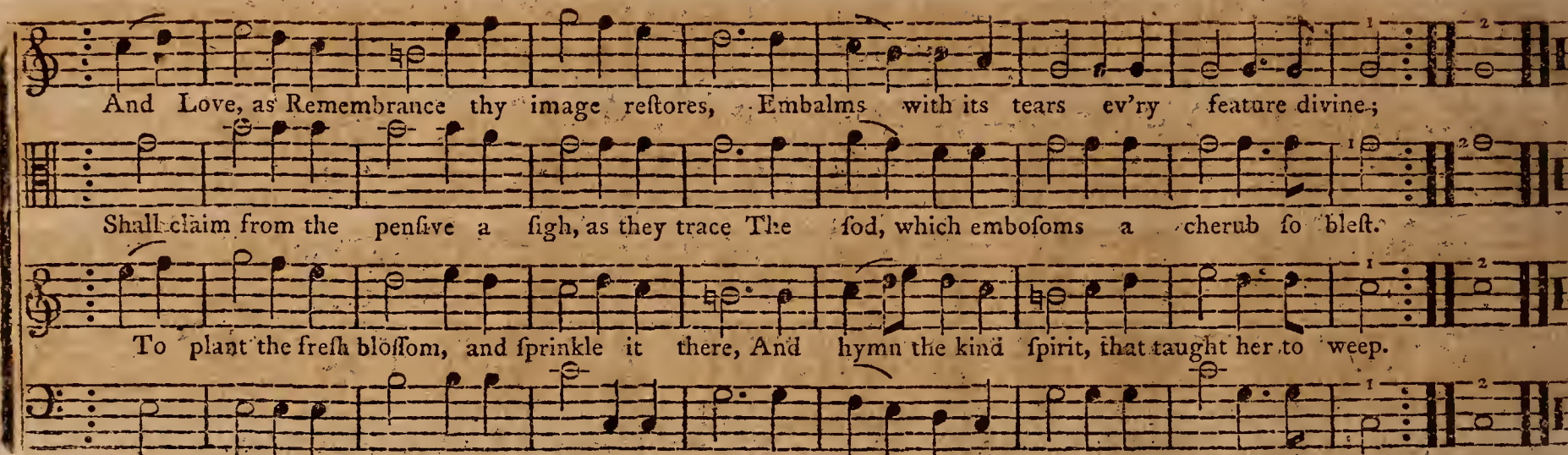


3d VERSE. Adieu, lovely Maid! oft the Muse shall repair O'er thy grave the wild dirges of anguish to sweep,



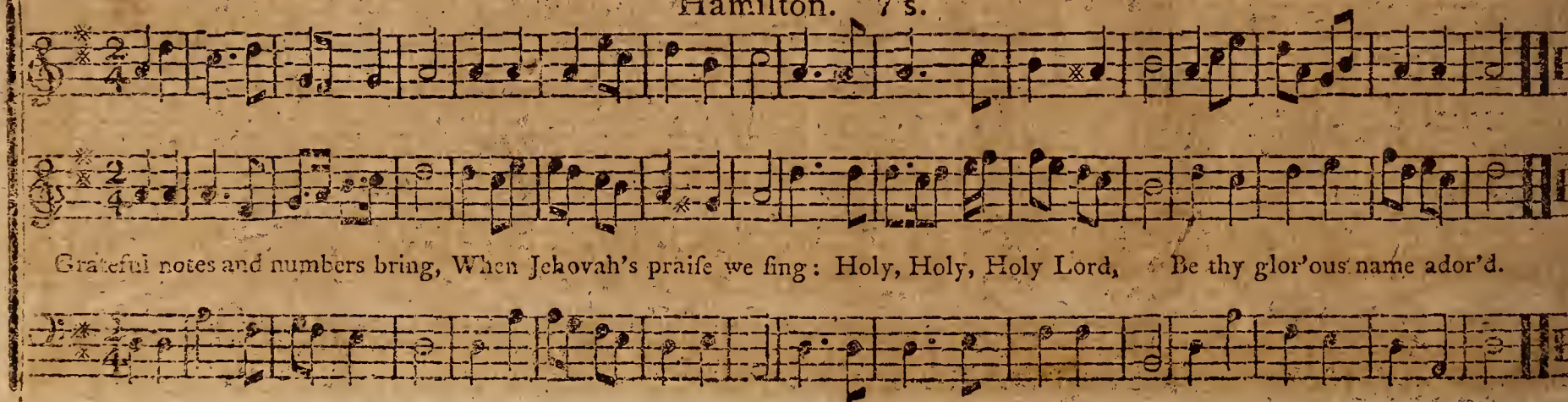


## Adieu. Continued.



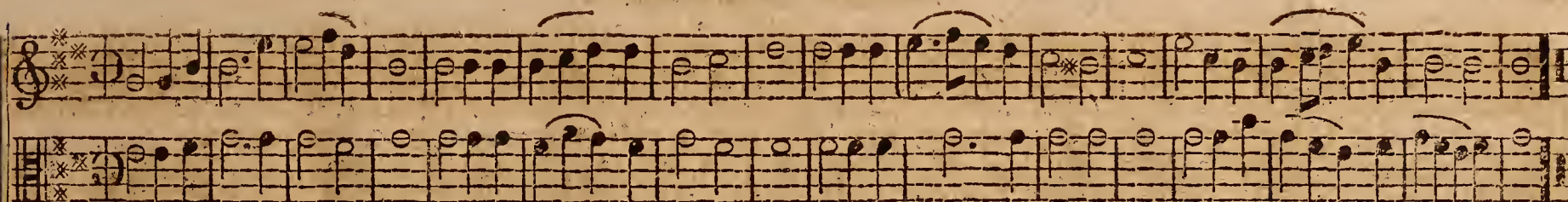
And Love, as Remembrance thy image restores, Embalsms with its tears ev'ry feature divine;  
 Shall claim from the pensive a sigh, as they trace The sod, which embosoms a cherub so blest.  
 To plant the fresh blossom, and sprinkle it there, And hymn the kind spirit, that taught her to weep.

## Hamilton. 7 s.

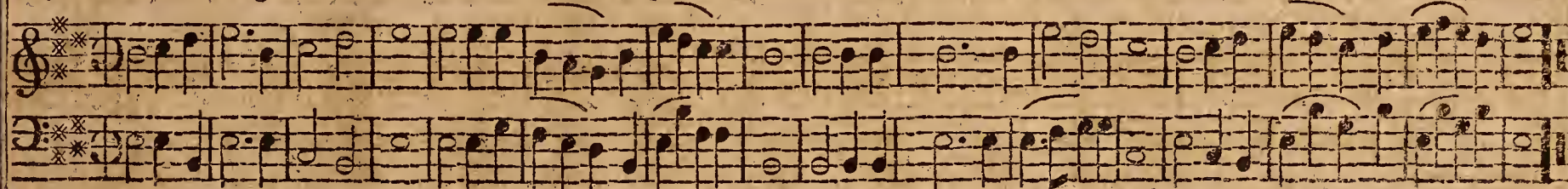


Grateful notes and numbers bring, When Jekovah's praise we sing: Holy, Holy, Holy Lord, Be thy glorious name ador'd.

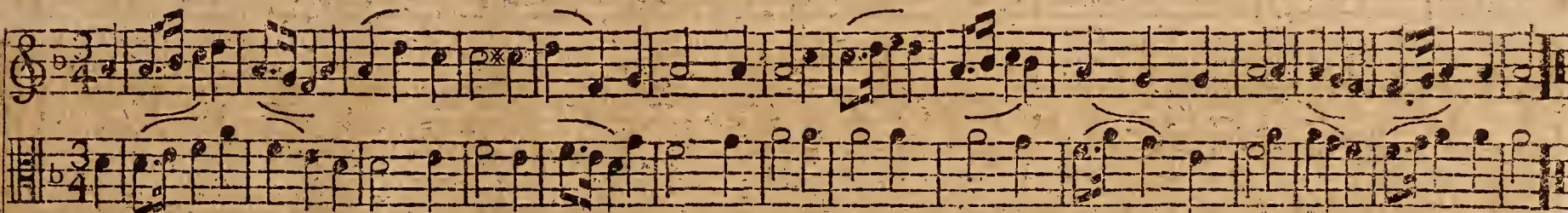




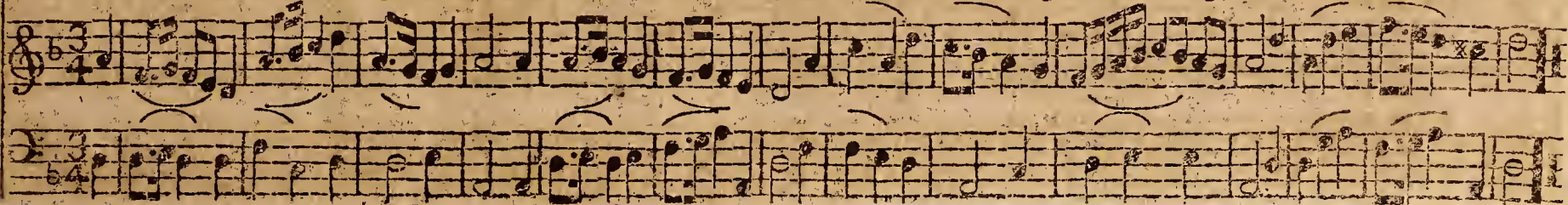
Patience ! O, 'tis a grace divine, Sent from the God of pow'r & love ; That leans upon its Father's arms, As thro' the wilds of life we rove.



Woodend. C. M.



Keep silence, all created things, And wait your Maker's nod : My soul stands trembling while she sings The honours of her God.

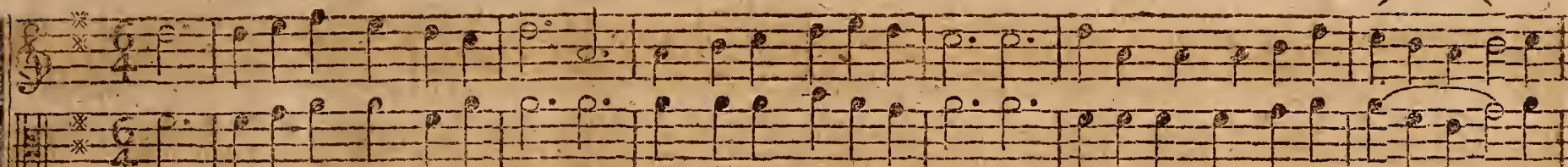




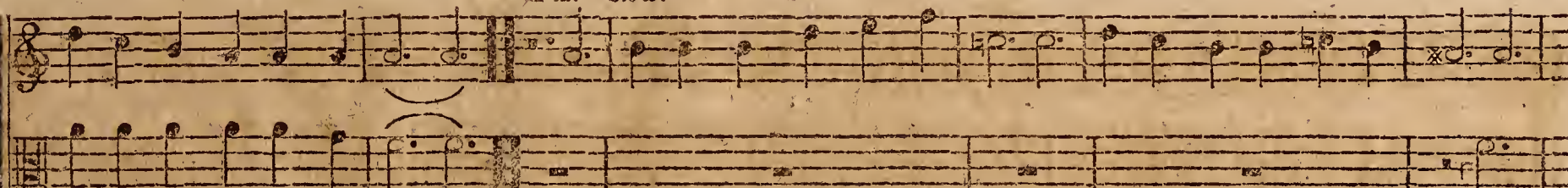
Ar-ray'd in beaucous green, The hills and vallics shine, And man and beast are fed By

pro-vi-dence di-vine. The har-vest bows His golden-ears, The copious seed Of future years.





Still out of the deepest abyſs Of trouble I mournfully cry ; And pine to recover my peace, And

*Pia. Slow.*

ſee my Redeemer and die, I cannot, I cannot forbear Theſe paſſionate longings for home ! O !

D



when shall my spirit be there, O! when shall my spirit be there, O when will the messenger come! O when will the messenger come!

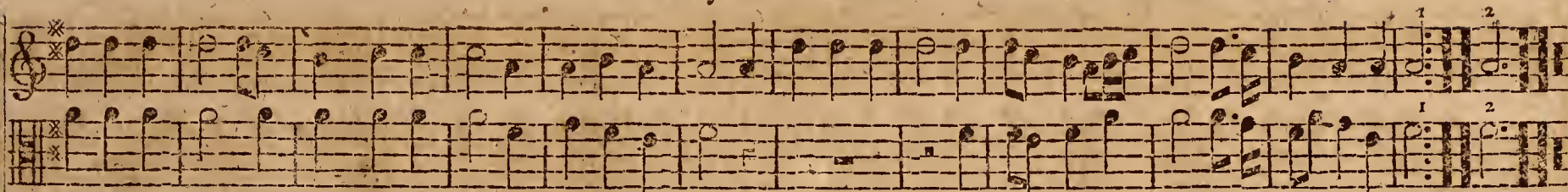
## Albany. P. M.

O come let us join, With music divine, Our Creator to praise, Our Creator to praise, And joyfully sing his unspeakable grace! Thou

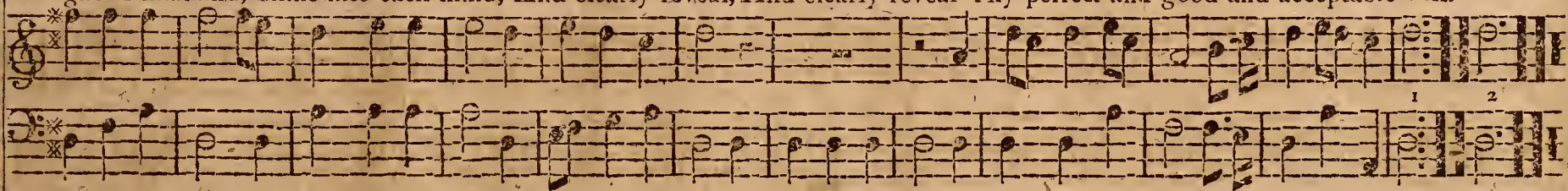


Albany. Continued.

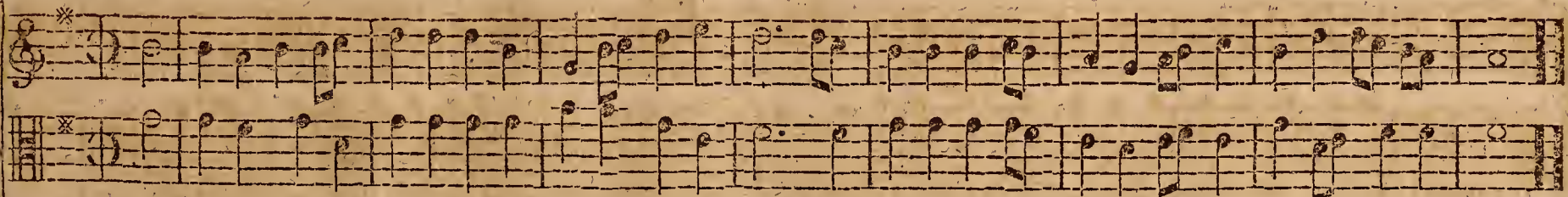
27



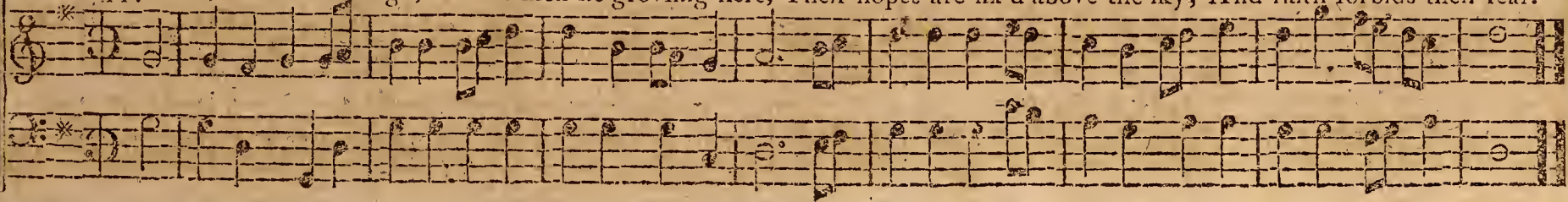
light of mankind, Shine into each mind, And clearly reveal, And clearly reveal Thy perfect and good and acceptable will.



Chesterfield. C. M.

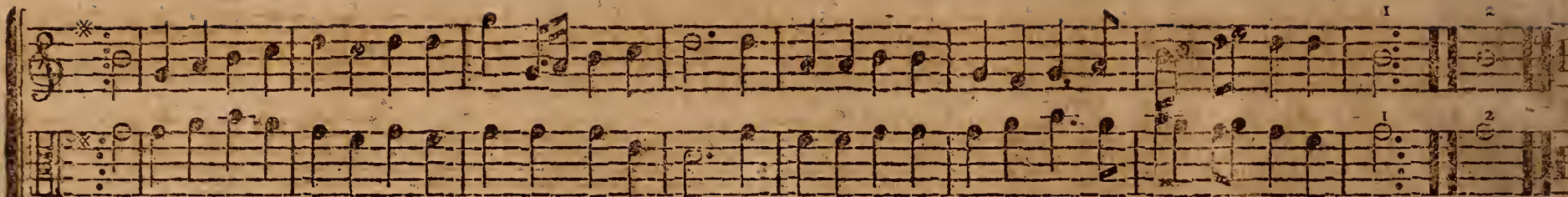


O happy souls, who live on high, While men lie grov'ling here, Their hopes are fix'd above the sky, And faith forbids their fear.

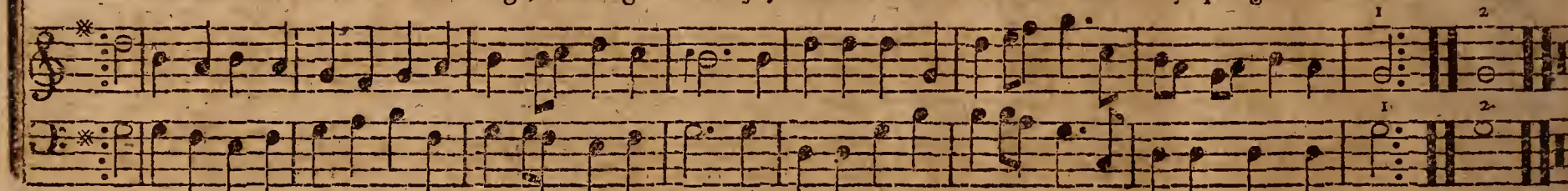




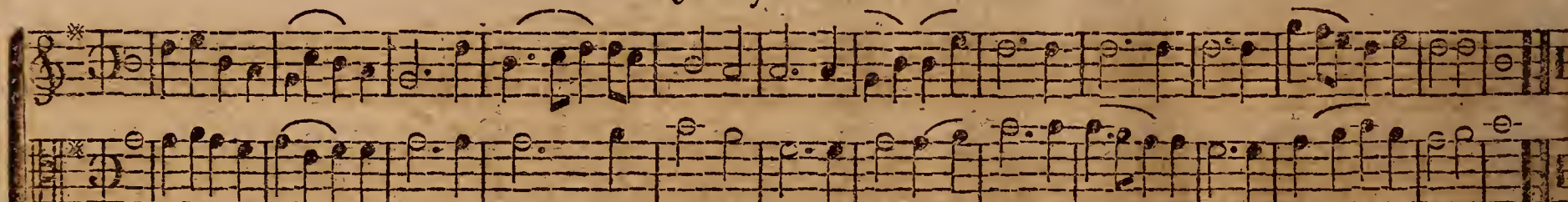
## Chesterfield. Continued.



Their conscience knows no secret stings, While grace and joy combine To form a life whose holy springs Are hidden and divine.



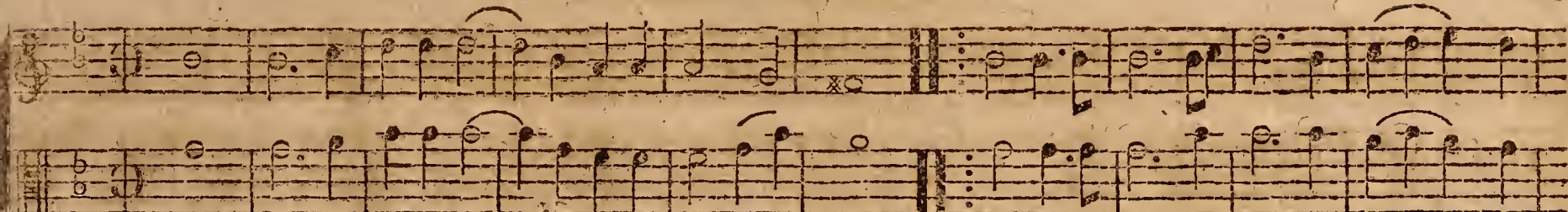
## Quincy. C. M.



O. God, on thee we all depend, On thy paternal care; Thou wilt the father and the friend In every act appear.







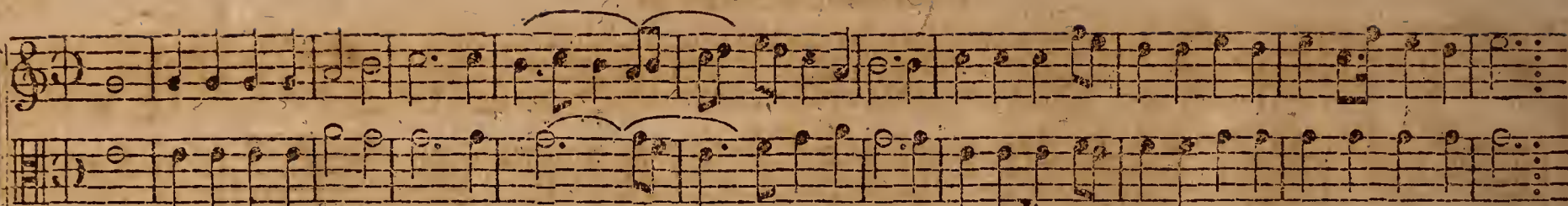
Ah! what is human life, Where nothing long can stand! Time flies, our glo - ry fades, and death's at



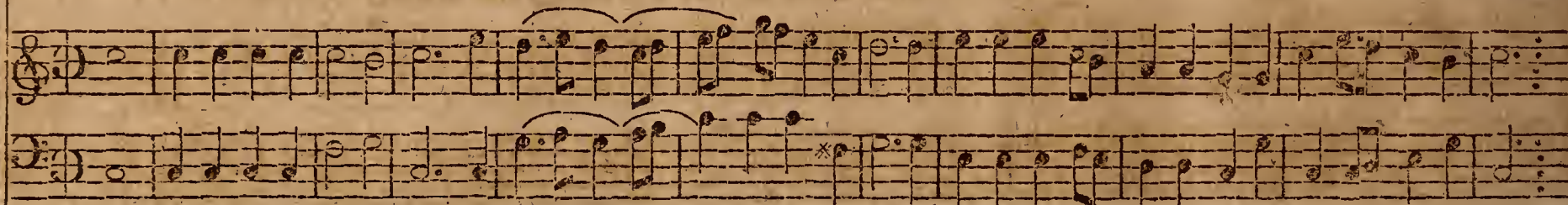
hand, and death's at hand. Time flies, our glo - ry fades, ----- and death's at hand.



## Friendship. C. M.

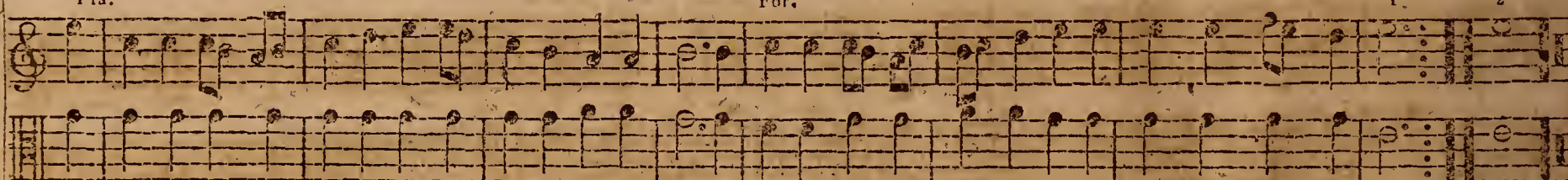


How happy is the pious house, Where zeal and friendship meet, And songs of praise and mingled vows Make the communion sweet!



Pia.

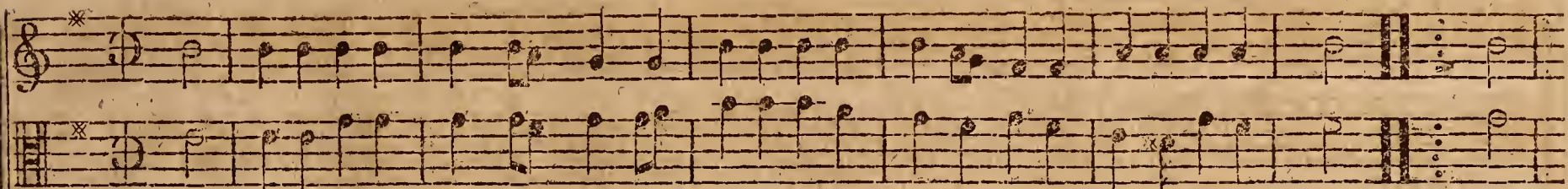
For.



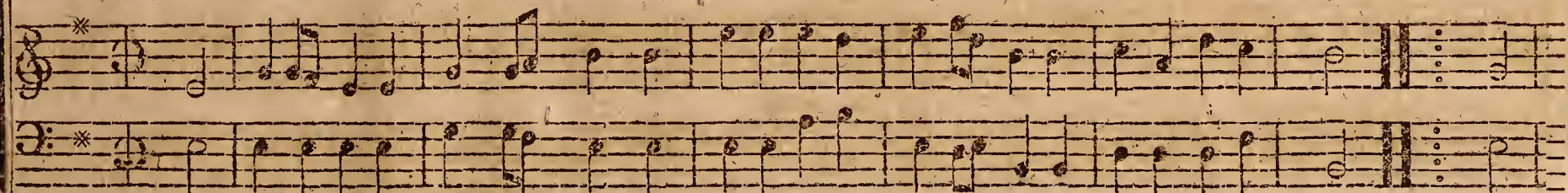
Such pleasures crown the heav'nly hills; Thus saints are blest above, Where joy like morning dew distils, And all the air is love.



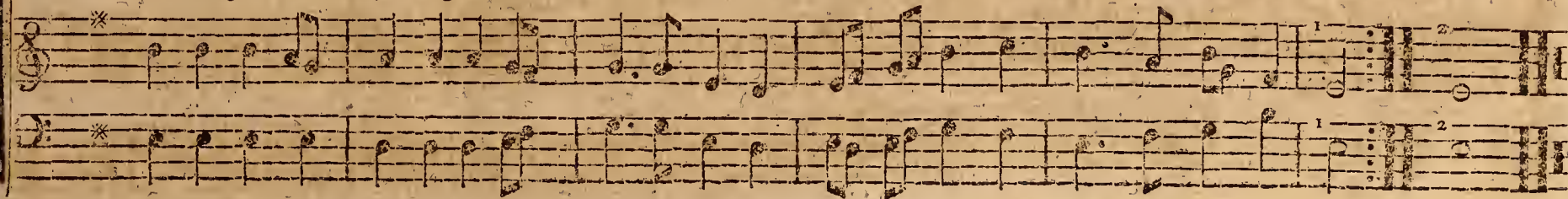




Say, mighty love, and teach my song, To whom the sweetest joys belong, And who the happy pairs, Whose



yielding hearts and joining hands Find blessings twined with their bands, To for - ten all their cares.





When all ----- thy mer - - - cies, O my God, My ri - - - sing soul surveys, Trans-

Transported with the view, I'm lost In

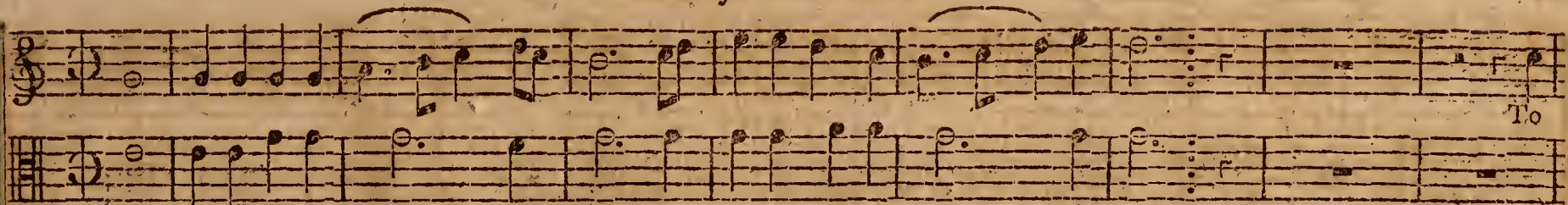
ported with the view, I'm lost In wonder, love and praise. Transported with the view, I'm lost In wonder, love and praise.

Transported with the view, I'm lost In wonder, love and praise. Transported with the view, I'm lost, &c.

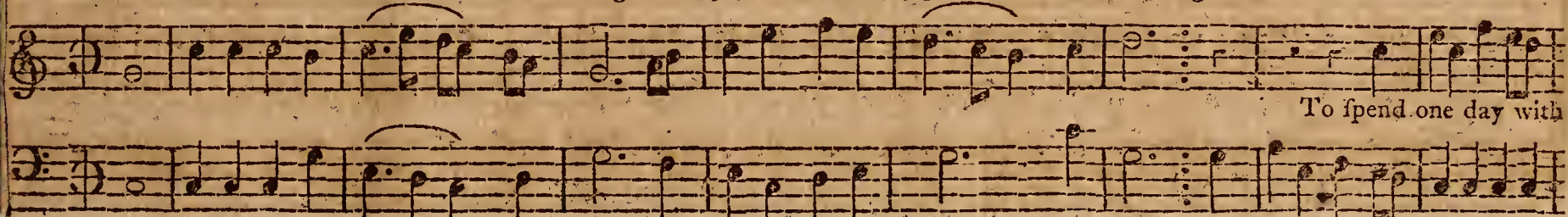
won - der, love and praise. Transported with the view, I'm lost In, &c.

view, I'm lost In wonder, love and praise. Transported with the view, I'm lost, &c.

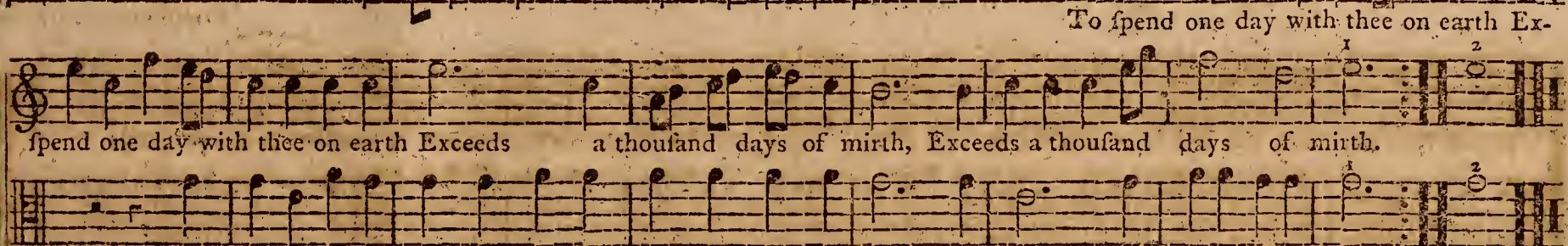




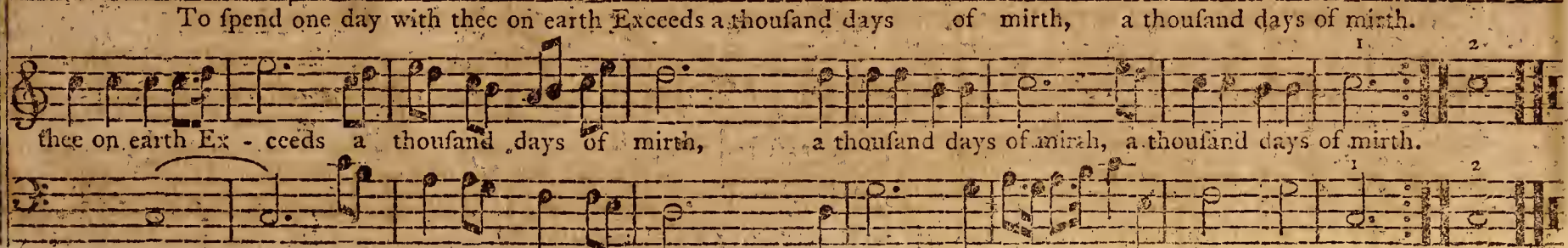
Great God, attend, while Zi - - - on sings The joy that from thy pre - - - sence springs!



To spend one day with



To spend one day with thee on earth Ex-



spend one day with thee on earth Exceeds a thousand days of mirth, Exceeds a thousand days of mirth.

To spend one day with thee on earth Exceeds a thousand days of mirth, a thousand days of mirth.

thee on earth Ex - ceeds a thousand days of mirth, a thousand days of mirth, a thousand days of mirth.

ceeds - - - ex - ceeds a thousand days of mirth, Exceeds a thousand days of mirth.



Songs - - - - - Songs of immortal praise belong To thee, Almight - ty God; To thee are due our

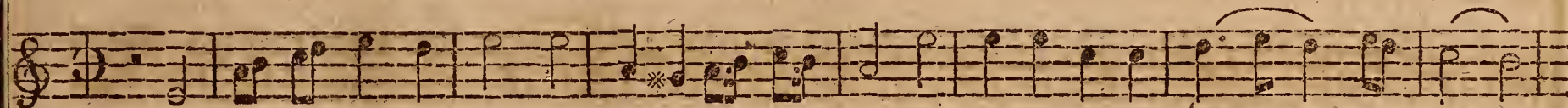
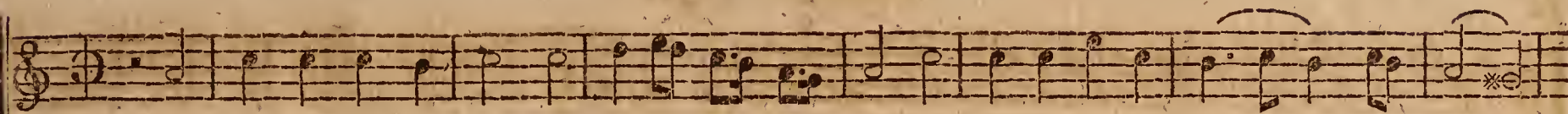
To

To thee are due our heart, our tongue, To spread thy name abroad. To spread thy name abroad.

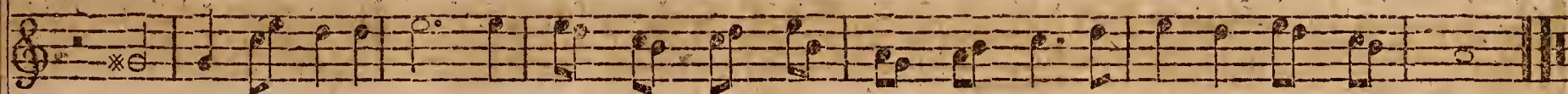
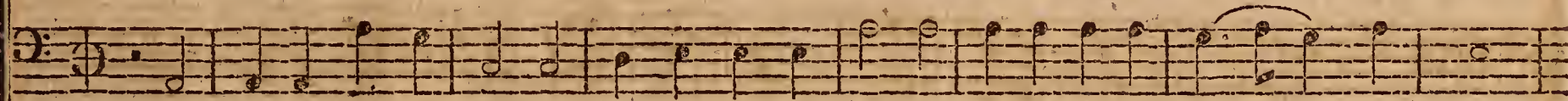
heart, - - - - our tongue, To spread thy name abroad. To thee are due our heart, our tongue, To spread, &c.

thee are due our heart, our tongue, To spread thy name abroad. To thee are due, &c.





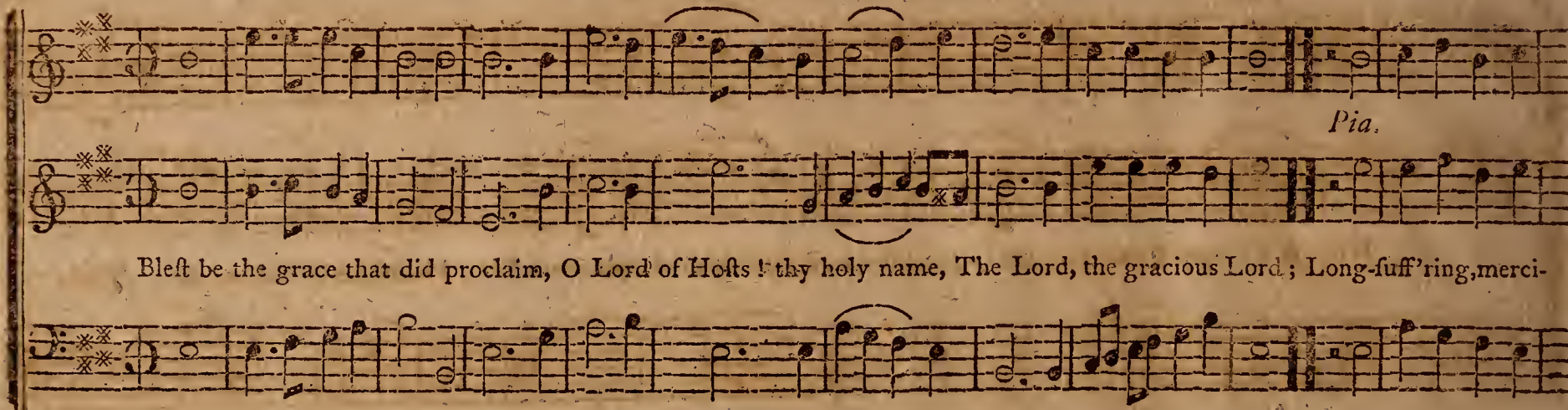
The swift declin - - ing day, How fast its moments fly! While evening's broad and gloom - - - y shade



gains on the western sky. While evening's broad and gloomy shade Gains on the western sky.

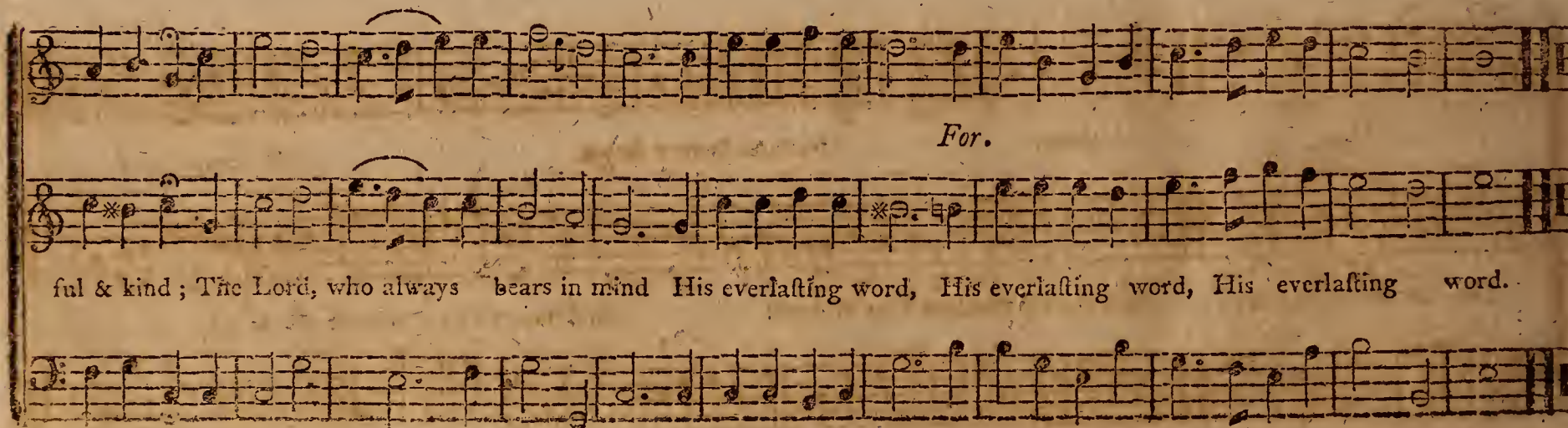






*Pia.*

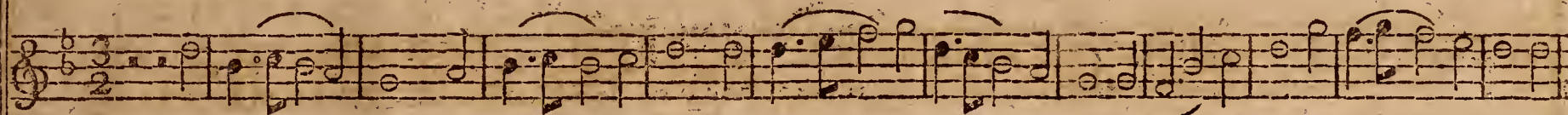
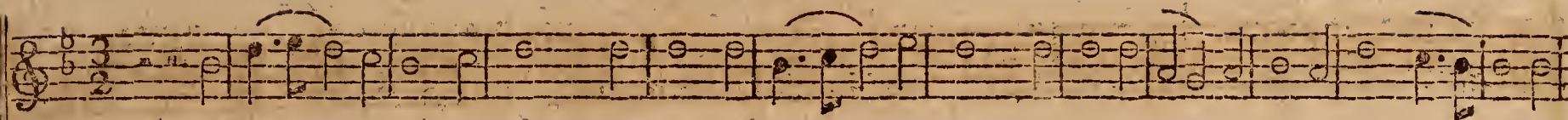
Blest be the grace that did proclaim, O Lord of Hosts ! thy holy name, The Lord, the gracious Lord ; Long-suff'ring, merci-



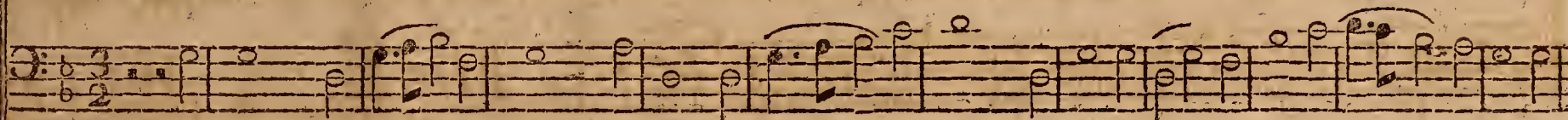
*For.*

ful & kind ; The Lord, who always bears in mind His everlasting word, His everlasting word, His everlasting word.





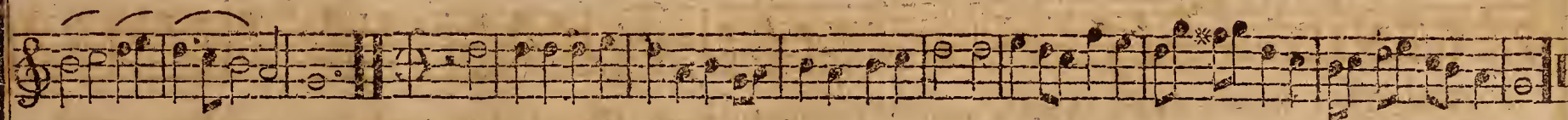
When sick - - ness shakes the lan - - guid frame, Each dazzling pleasure flies ; Phantoms of bliss no more obscure Our



*Slow.*

Its fatal sceptre shews,

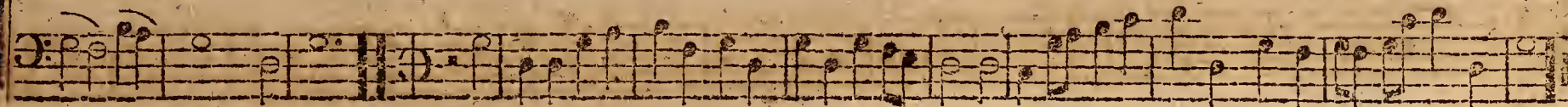
Of complicated woes.



long de - lu - - ded eyes.

Then the tremendous arm of death

And nature faints beneath the weight





## Mill-Street. S. M.

Two staves of music. The top staff is in treble clef with a key signature of one flat (B-flat). The bottom staff is in bass clef with a key signature of one flat (B-flat). The music consists of a series of eighth and sixteenth notes, with some rests and accidentals. The melody is simple and melodic.

To-morrow, Lord, is thine, Lodg'd in thy sov'reign hand ; And if its sun arise and shine, It shines at thy command.

## Captivity. C. M.

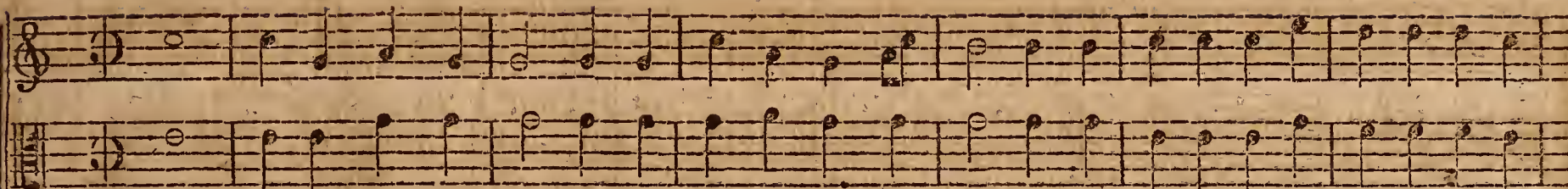
Two staves of music. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). The bottom staff is in bass clef with a key signature of two flats (B-flat and E-flat). The music consists of a series of eighth and sixteenth notes, with some rests and accidentals. The melody is simple and melodic.

I sojourn in a vale of tears ; Alas, how can I sing ! My harp doth on the willows hang, Untun'd in ev'ry string.

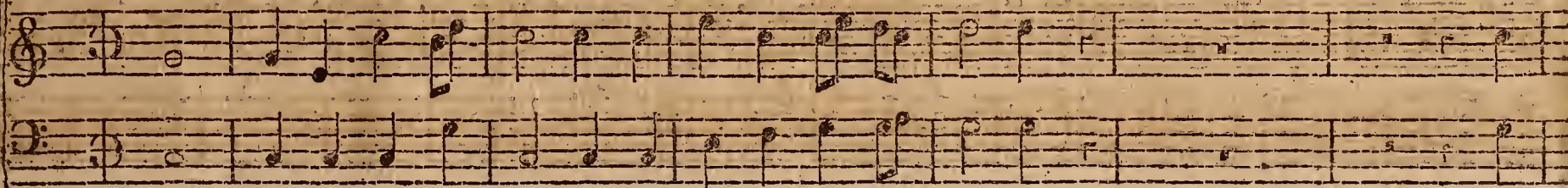


# Hope. P. M.

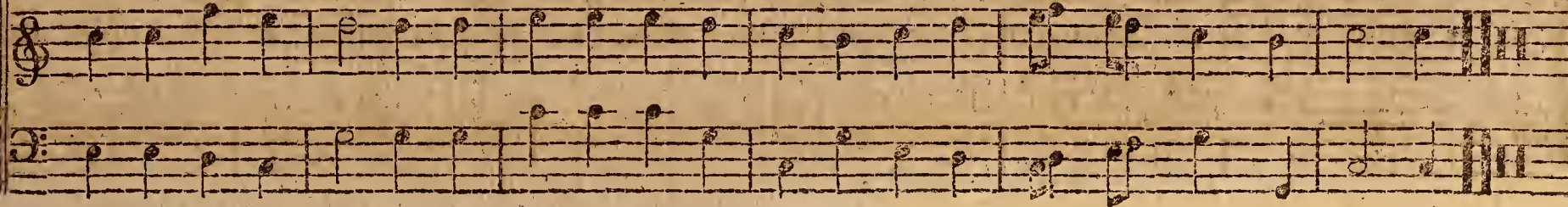
39



Thou God of our sal - - va - tion, We joy - ful - ly a - - dore thee ! Trusting thy care, to keep us here, And



bring us safe to glory. Trusting thy care, To keep us here, And bring us safe to glory.





## Majesty. L. M.

O Lord, O Lord, how glo - rious is thy name, Thro' the wide earth's ex - tended frame!

Ma - jef - - tic glo - - ries form thy feat, And heav'n adores be - - neath thy feet.



Portland. L. M.

*Author unknown.*

41



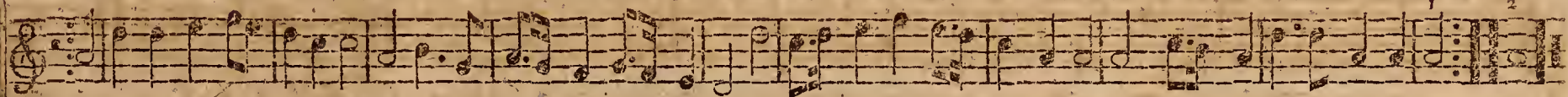
When we, our weary limbs to rest,

We wept, with doleful thoughts oppress'd,



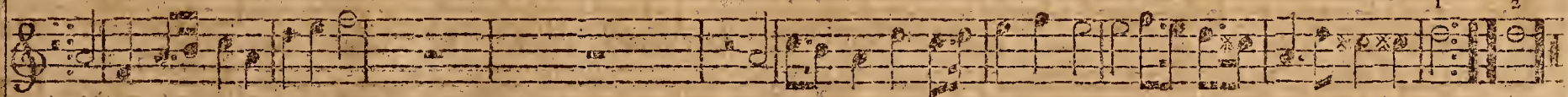
Sat down by proud Euphrates' stream,

And Zion was our mournful theme.



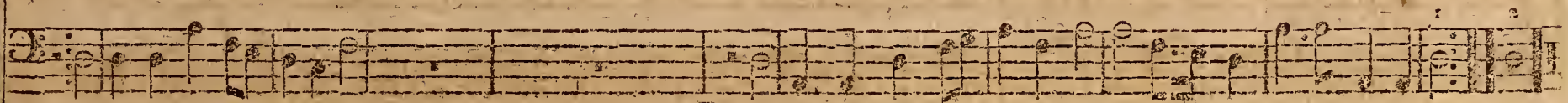
Were wont their tuneful parts to bear,

On willow trees, that wither'd there.



Our harps, that, when with joy we sung,

With silent strings neglected hung



F



## An Anthem, from sundry Scriptures.

The musical score is written on three systems of staves. Each system consists of a vocal line (treble clef) and a basso continuo line (bass clef). The time signature is 3/2. The first system contains the lyrics: "Bless the Lord O my soul, O my soul, and all that is within me, Bless his ho - - - - ly Name;". The second system contains the lyrics: "Like as a father pitieth his Children.". The third system contains the lyrics: "So the Lord loveth them that fear him, Loveth them - - - - that fear him, Loveth". The music features various note values, rests, and ornaments, including a trill marked with a '3' in the third system.

Bless the Lord O my soul, O my soul, and all that is within me, Bless his ho - - - - ly Name;

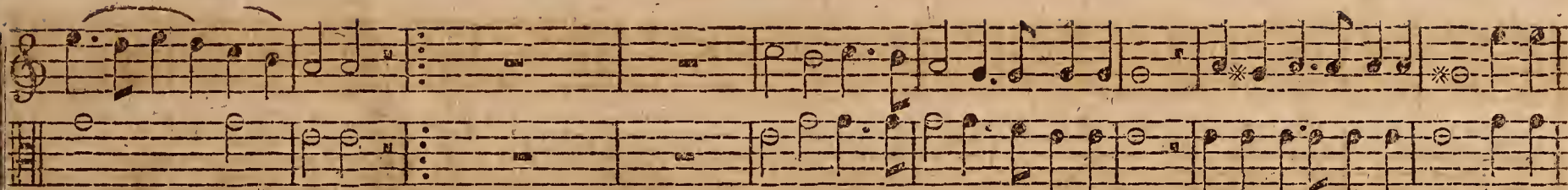
Like as a father pitieth his Children.

So the Lord loveth them that fear him, Loveth them - - - - that fear him, Loveth

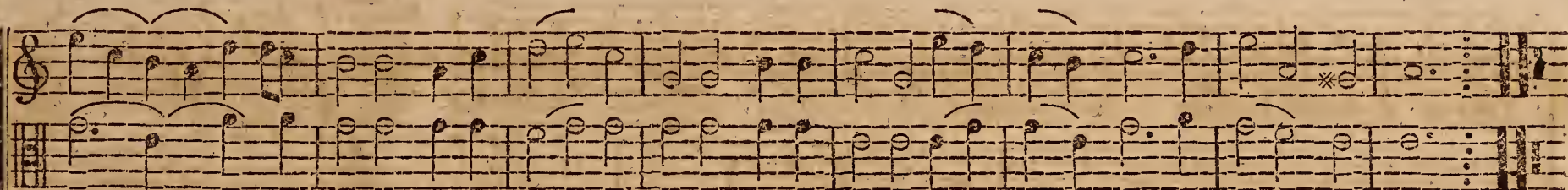
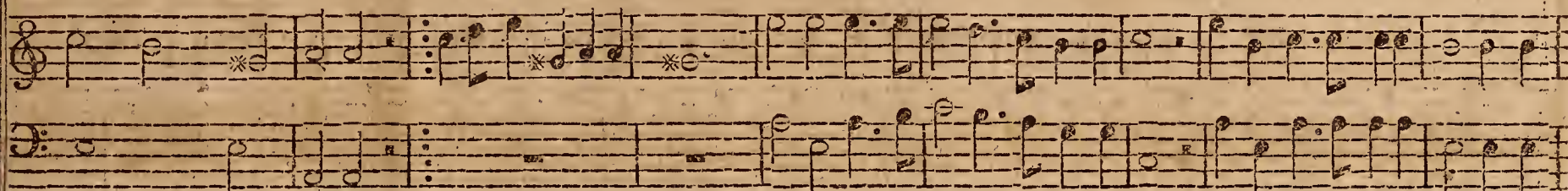


Anthem. *Continued.*

43



them that fear him. For he knoweth our frame and remembereth that we are but dust. But the mercy of the Lord is from



Ev - er - last - ing unto Ev - er - last - ing upon them that fear him, and that do his will.





## Felicity. L. M.

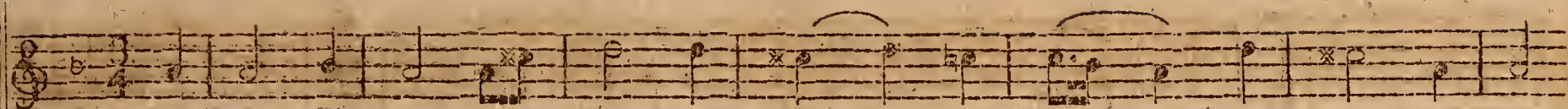
Thine earthly Sabbaths, Lord, we love, But there's a no - - - bler rest a - bove; To that

The first system of musical notation for the hymn 'Felicity. L. M.' consists of three staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the staves, aligned with the notes.

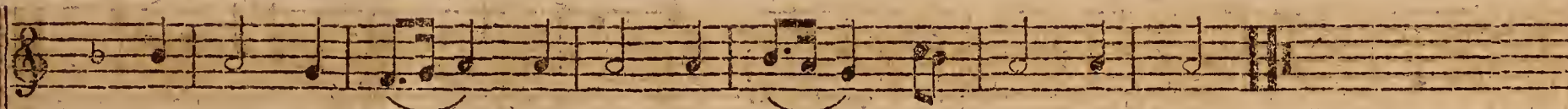
our lab'ring souls as - pire With ar - dent pangs and strong de - - - fire.

The second system of musical notation continues the hymn. It also consists of three staves in the same key signature and time signature. The lyrics are written below the staves, aligned with the notes. The system ends with a double bar line and repeat signs.

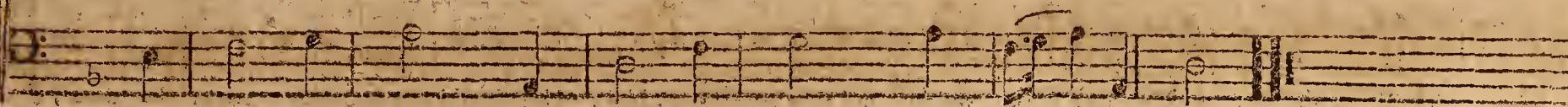




Lord, what a fee - - ble piece Is this our mor - tal frame! Our life,



how poor a tri - - fle 'tis, That scarce de - serves the name!







## An Elegy on the Death of a young Lady.

Author unknown.

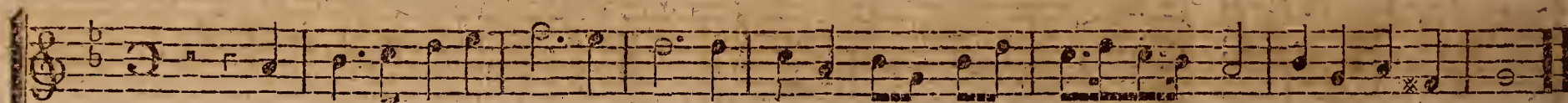
Tenor Solo.




Ye virgin souls, whose sweet complaint Could teach Euphra -- tes not to flow, Could Zion's ruin



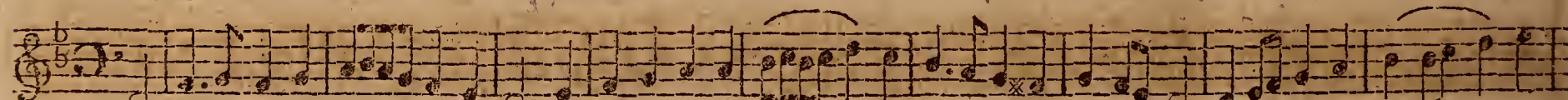
so divinely paint, Ar -- ray'd in beau -- ty and in woe! Awake, ye virgin souls, to mourn,




Tenor and Bass. A - wake, ye virgin souls, to mourn, And with your tune - ful for ----- rows drefs a virgin's urn.



Treble Solo.



Oh! could my lips or flow --- ing eyes But imitate such charm -- ing grief, I'd teach the seas ----- and teach -- the

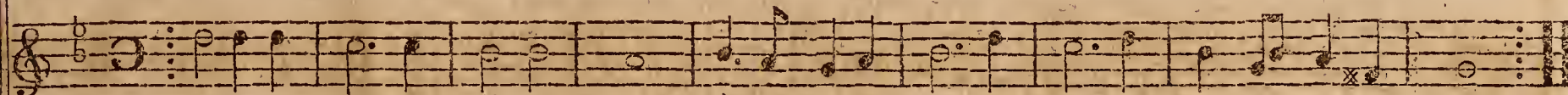


sies Wailing and sobs, wailing and sobs, wailing and sobs and sympathies; Nor should the stones or rocks be deaf;

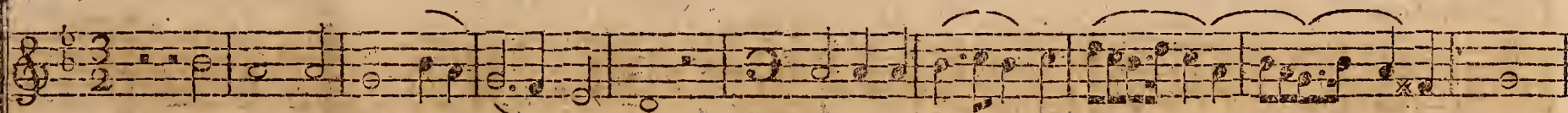
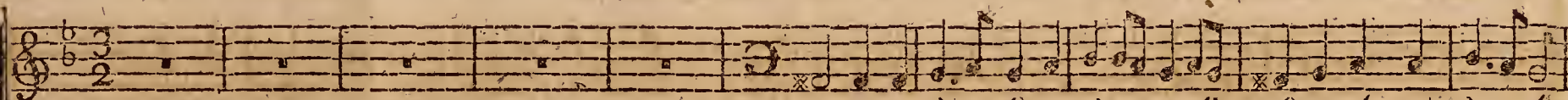


Elegy. Continued.

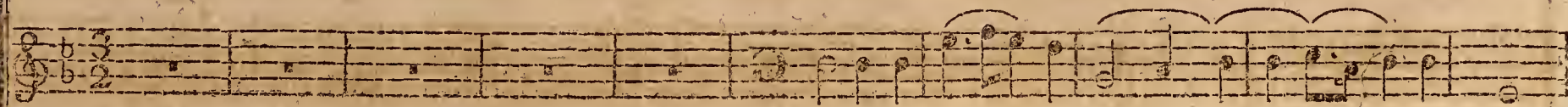
47



Rocks should have eyes, and stones have ears, While Ermine's death is mourn'd in me - - lo - dy and: tears.

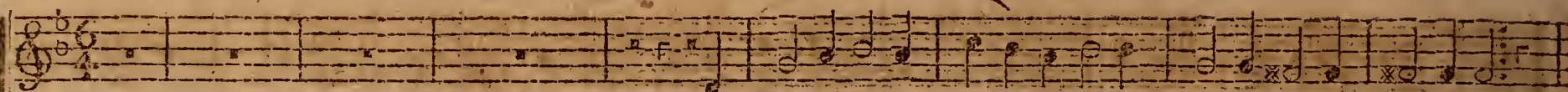


See, there, all pale and dead, she lies! Forever flow, my stream - - - - - ing eyes.

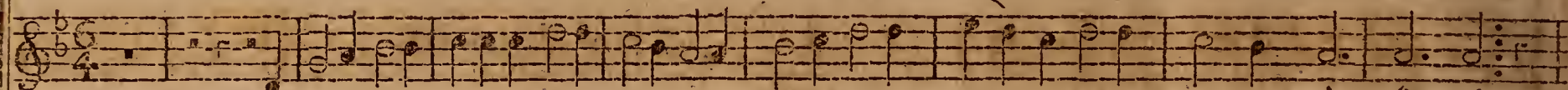




## Elegy. Continued.



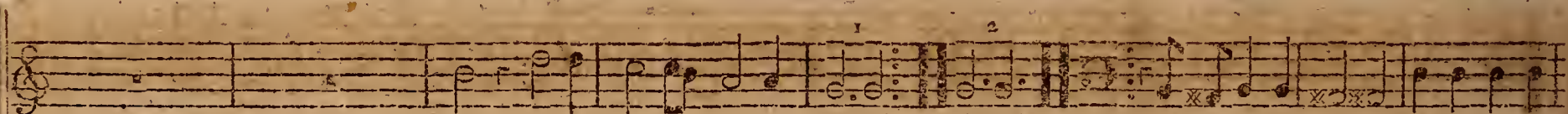
Ermina's fled : the loveliest mind ! Faith, sweetness, were together join'd.



Ermina's fled : the loveliest mind ! Faith, sweetness, were together join'd. Faith, sweetness, were together join'd.

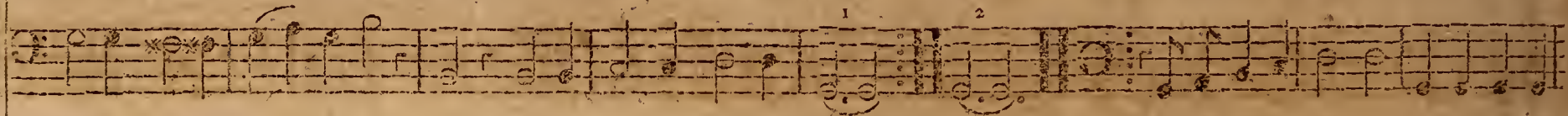


Ermina's fled : the loveliest mind ! Faith, sweetness, were together join'd, Faith, sweetness, were together join'd ; Dwell



faith and wit and sweetness there. Oh ! view the change, and drop a tear.

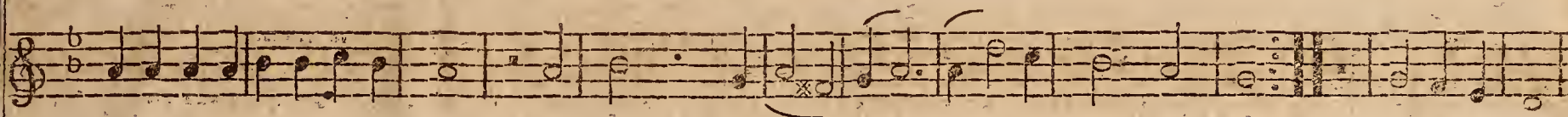
Th' unhappy house looks desolate, looks



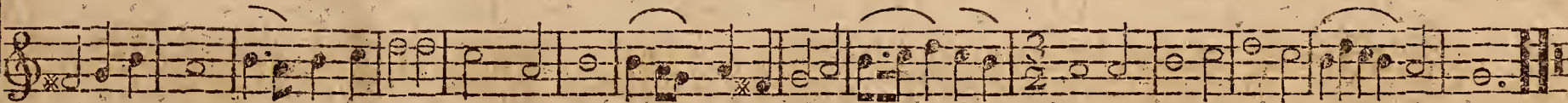
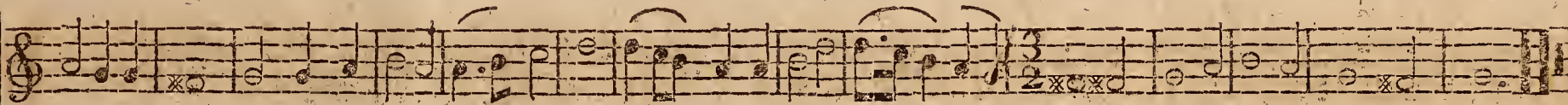
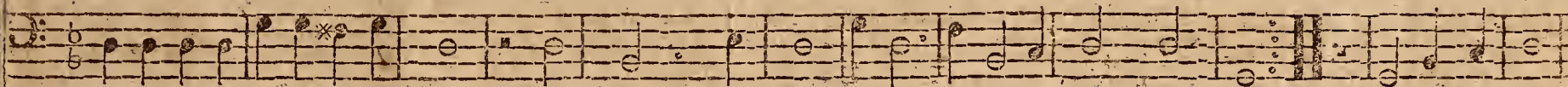


Elegy. Continued.

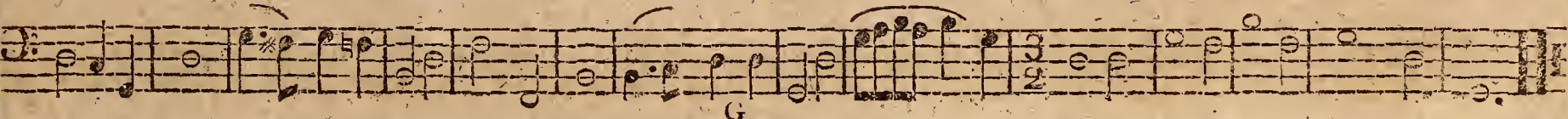
49



desolate, looks desolate, and mourns, And ev' - - ry door groans doleful as it turns. While the dear dust



she leaves behind Sleeps in thy bosom, sacred tomb ; Soft be her bed, her slumbers kind, And all her dreams of joy to come.





Very Slow.

2d Treble.

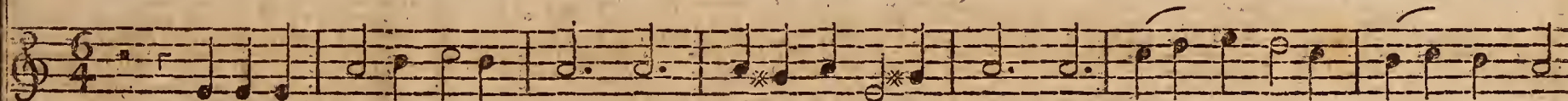
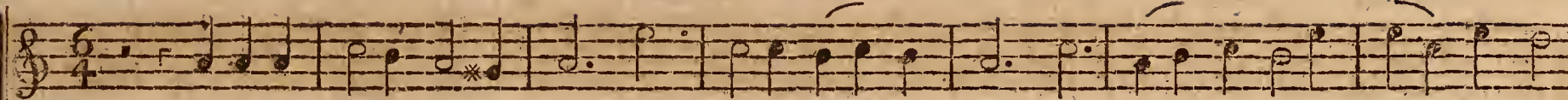
This is a day - - - of joy and mirth, Good will to men and peace on earth ; Come let us praise the Lord our King ; Let

saints and angels shout for joy ; Let mortal men their tongues employ, His everlasting praise to sing. Let mortal men, &c.

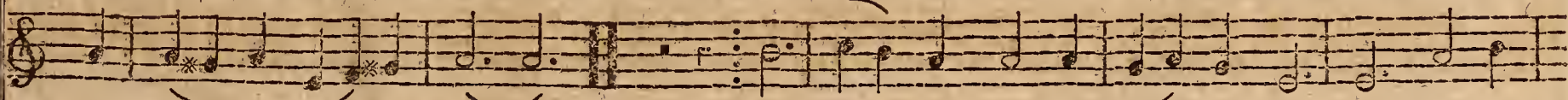
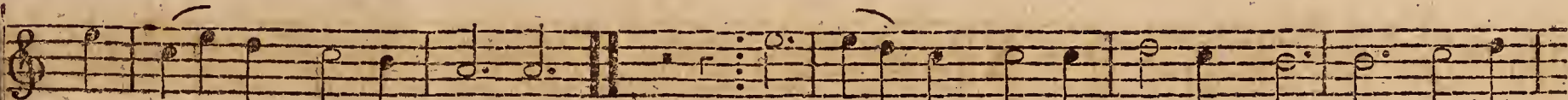
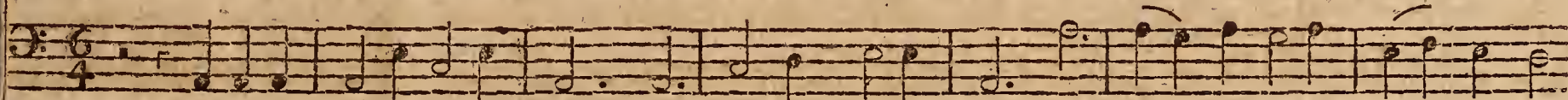


# Ararat. C. M.

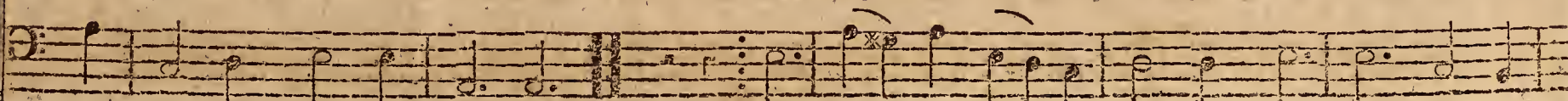
51



Heavenly thoughts create my song, And set my soul on fire, And glide my pleasing thoughts along,



To join the heav'nly choir. While trav'ling through this desert land, My weary





## Ararat. Continued.

Three staves of music. The first staff is in treble clef, the second in treble clef, and the third in bass clef. The music is written in a single system. The lyrics are written below the second staff.

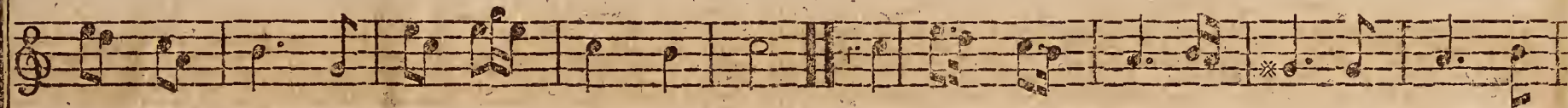
foul shall rest, Guided by Jesus' gentle hand, To lean up -- on his breast.

## Tuscany. C. M.

Three staves of music. The first staff is in treble clef, the second in treble clef, and the third in bass clef. The music is written in a single system. The lyrics are written below the second staff.

O 'tis a lovely thing to see A man of prudent heart, Whose heart and lips and





life a - gree To act a use - ful part. When en - vy, strife and war be - gin In



lit - tle an - gry souls, Mark how the fons of peace come in And quench the kindling coals.





## Vesuvius. L. M.

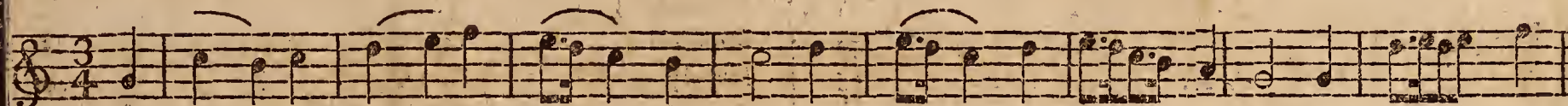
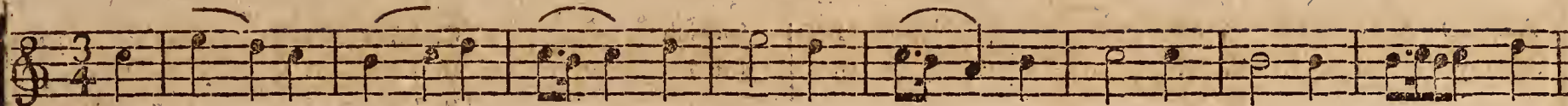
Broad is the road that leads to death, And thou --- fands walk to --- ge --- ther there,

The first system of music consists of three staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a time signature of 3/2. The bottom staff is in bass clef with the same key signature and time signature. The melody is written on the top staff, and the bass line is on the bottom staff. The lyrics are written below the middle staff.

But, wif --- dom shows a nar - row'r path, With here and there a tra ---- vel --- ler.

The second system of music also consists of three staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a time signature of 3/2. The bottom staff is in bass clef with the same key signature and time signature. The melody is written on the top staff, and the bass line is on the bottom staff. The lyrics are written below the middle staff.

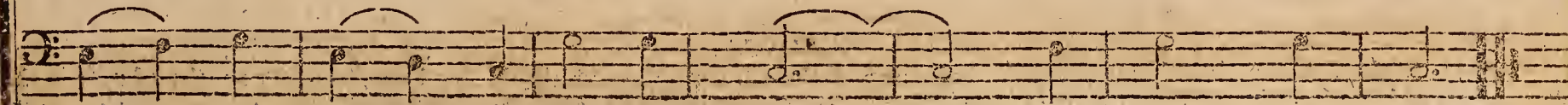




Give thanks to God, the sov'reign Lord; His mer - - - cies still endure: And be the



King of Kings a - - dor'd: His grace - - - - - is e - - - - - ver fure.





# I N D E X.

ADIEU	P. M.	21	Ipswich	C. M.	37
Albany	P. M.	26	Jubal	C. M.	55
Anon	P. M.	29	Lynn	P. M.	25
Ararat	C. M.	51	Marblehead	P. M.	18
Anthem		42	Mill-Street	S. M.	38
Brentford	P. M.	36	Majesty	L. M.	40
Canaan	L. M.	9	Protection	P. M.	15
Contrition	L. M.	16	Patience	L. M.	23
Chesterfield	C. M.	27	Portland	L. M.	41
Contentment	P. M.	31	Providence	S. M.	45
Castine	C. M.	32	Quincy	C. M.	28
Captivity	C. M.	38	Request	P. M.	11
Deering	C. M.	13	Stability	C. M.	10
Equity	L. M.	12	Salem	P. M.	24
Elegy on the Death of a young Lady		46	Sunday	L. M.	33
Friendship	C. M.	30	Scituate	C. M.	34
Felicity	L. M.	44	Tewksbury	L. M.	21
Gratitude	C. M.	19	Topsfield	P. M.	50
Hamilton	P. M.	22	Tuscany	C. M.	52
Hermon	S. M.	35	Vesuvius	L. M.	54
Hope	P. M.	39	Woodend	C. M.	23

## ERRATA.

Page 14, In the Counter, the 8th note from the beginning, & the 4th from the end, should stand on A.—P. 19, the 2d note in the Counter should stand on G.—P. 21, 2d note in the Tenor, *in a few copies*, for G, read D.—Page 26, Bass, all the notes in the 2d & 3d bars should stand a third higher.—P. 30, Second Tenor stave, the first note should stand on C.







